VaGUE

MAGAZINE

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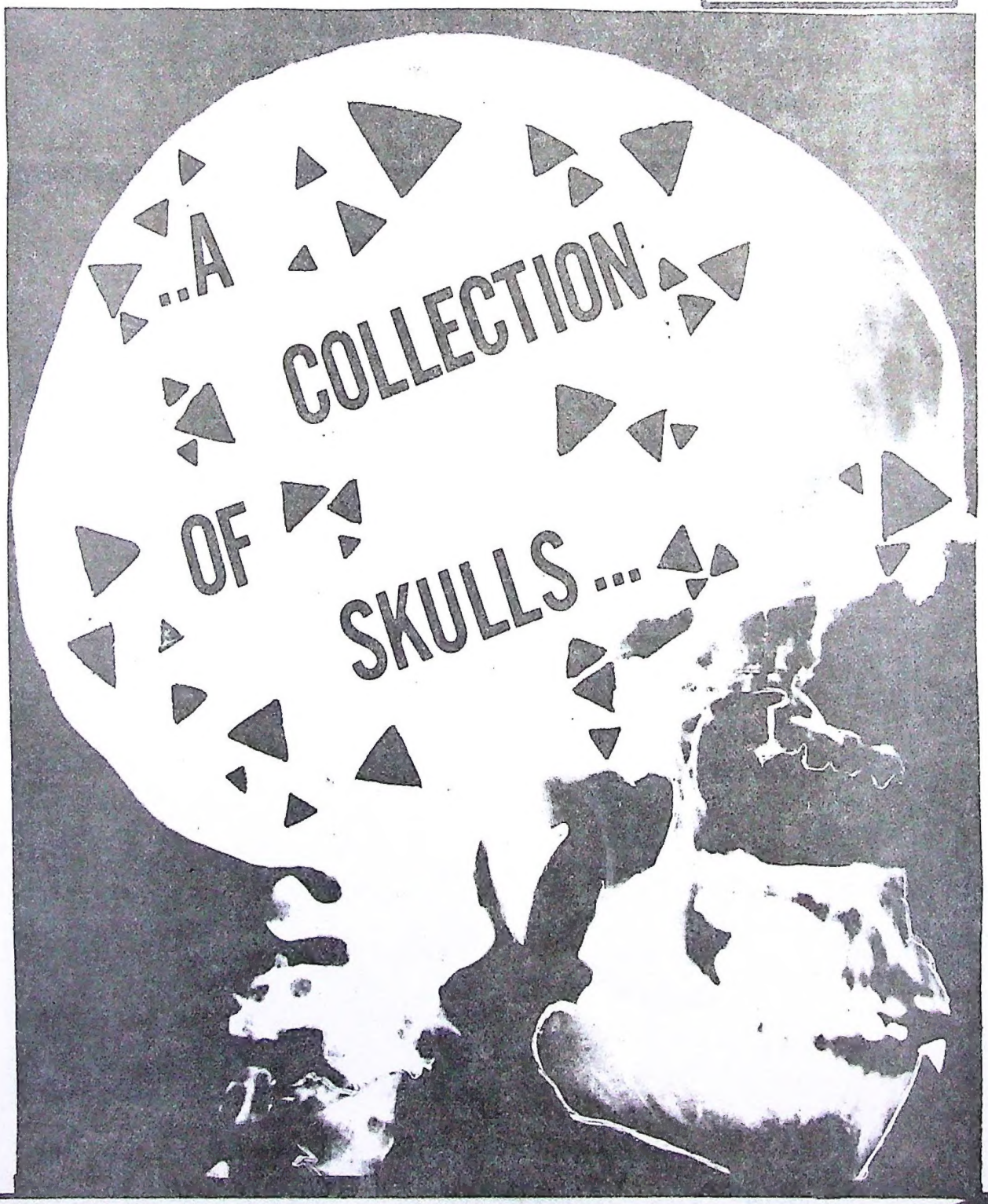


VaGUE magazine issue 2

TRANSLATED BY

MARY VONWESTPHAL

SINCERE THANKS TO: LOVE BUTCHERS (?) DON & BUTCH, STEVE & LILLY SALAZAR, LYNN GOLDSMITH, JAMES JAROSZ, JOHNNY C. AND THE SLUGS, JOHNATHON GREEN, THE RAMONES, PATTI & LENNY, JOHN LYDON, MY PAL SHORTY, THE R.C.Y.B, - AND ALL THOSE WHO GAVE.

AND A VERY SPECIAL THANKS TO DEAN BUEHLER, AND DARLENE BAKER, FOR w/o THEIR OPEN-MINDED TECHNOLOGY MUCH WOULD STILL LYE DEAD IN THE VOID.

VaGUE PRODUCTIONS
p.o. box 251
NORWALK CALIF 90650

"I'm a leg man, myself!"

...all contributions welcome.. nothing submitted will be subjected to any form of censorship as we do not patronize bullshit....

.. I LEFT MY "BAND" IN SAN FRANCISCO...

JOHN LYDON : WORDS ON A WING

" The Sex Pistols was the last rock band, when the PISTOLS died, rock died. PUBLIC IMAGE IS ANTI-ROCK n ROLL...
..YEA, Theres an alturnative. But it's even more depressing. My feeling is theres nothing happening out there, NOTHING. Those new bands are weak. They're the same as what happened before. If people settle for that they deserve what they get.
PUBLIC IMAGE: We're not just a band. We dont want to make records and go on the road. We plan to do a few shows in the U.S to introduce the band, but we dont want to live on the road. WE DON'T WANT TO MAKE THE SAME MISTAKES AS THE SEX PISTOLS.

P

I

L

SID VICIOUS: I DONT KNOW WHAT HAPPENED TO HIM. HE JUST DESTROYED HIMSELF. GOD KNOWS WHY. HE WAS'NT ALWAYS LIKE THAT. ACTUALLY, HE WAS QUITE A NICE HUMAN BEING.
"RUST NEVER SLEEPS" "I TRY TO HAVE AN OPPINION, BUT I CANT THINK OF ONE. ALL HIS SONGS HAVE A WHINING BLURRRR...YOU JUST PICTURE HIM SITTING ON THE BEACH IN L.A MOANING LIFE IS SUCH A TRADGEDY.
CLASH: They've ended up a bunch of cowboys. Very soon they'll end up doing Dolly Parton rip-offs. The voice of the youth, huh/ Well rock on, Grandad.

I WOULD LIKE TO CHANGE ADDITUDES, BUT I CAN'T FORCE PEOPLE TO CHANGE. I'M NOT TRYING TO WAGE A CAMPAIGN. I'M JUST DOING WHAT I WANT TO DO. I REFUSE TO DO THE SAME OLD THING. I REFUSE TO BE BORED."

DAWN SEARS: How would you describe Public Image's music? It's obviously not rock 'n' roll.

JOHN LYDON: We hate rock 'n' roll. Anything that doesn't sound like rock 'n' roll is fine by us as long as you can dance to it. Rock 'n' roll is about as nice as you can get right now. No guts, no threat in it. No nothing. It's just a sanctuary, isn't it?

RYAN MARIAN: So what you're doing isn't rock, but you can dance to it?

JL: There's no title for it, no category. I know that's annoying from a journalist's point of view, but it makes me jolly happy. I'm not a number. I'm not in a pigeonhole.

RM: So what effect do you want it to have on people, besides making their bodies move?

JL: Make their bowels move.

DS: You want to frighten them?

JL: Probably. The music is intended to make people reevaluate everything. I like things that question and threaten.

DS: Was making an anti-rock record a reaction to being in the Pistols?

JL: No, just a reaction to the fucking

[illegible]

DS: Some people [illegible] you.

JL: [illegible] particularly [illegible] band. Was [illegible]

JL: There [illegible] thought we'[illegible] rock.

JL: I don't like [illegible] RM: For [illegible] would you symbolise rock? How do you feel about that?

JL: It's idolatry. I'm definitely not for that. Don't hero worship me.

DS: You don't want to be the new James Dean?

JL: No, that's a mistake. To hero-worship someone is a very, very, very mistake. It shows a personality deficiency. Does it also show a personality deficiency on the part of the guy up there allowing it to happen to himself?

JL: Possibly.

Nothing matters. No matter what you do, you're not really going to change anything.

DS: Something must matter to you personally. Are you bitter?

JL: Probably. I can't think of anything I particularly care about right now. I'm quite content at the moment. That's because I'm a little drunk.

DS: Do you have any enemies?

JL: Millions.

RM: Who are they?

JL: I don't know, but they're definitely out there. I'm not paranoid. When the Pistols were down South, a load of Jesus freaks tried to shoot my brains out.

DS: When I heard the Sex Pistols, I thought that for the first time in as long as I could remember, I was listening to music that had absolute moral integrity.

JL: Yeah, you're probably a lot closer to it than anyone else. It was definitely that. We didn't care. It was, I don't care.

RM: You were brought up in a strict Catholic home, weren't you?

JL: That's right. Can I get away from that stuff, if you've been brought up with it? I do have [illegible] about it occasionally.

DS: Do you think that being part of a musical group has any ultimate relevance?

JL: No. Absolutely definitely not. It's entertainment.

JL: I'm making people happy or pissed off, whichever they want to be. I'm definitely entertaining them. I think my music appeals to everyone, not just one [illegible] downtrodden [illegible] I don't accept [illegible]

JL: You're [illegible] right.

[illegible] they [illegible] the place [illegible] Suspicion of [illegible] Tomorrow's [illegible] bombs. I found nothing [illegible] I found nothing. There [illegible] to be looking for.

DS: Do you use drugs?

JL: No, only food.

RM: Mescaline?

JL: Sandoz. Anything [illegible]

DS: Is there anyone doing anything similar to Public Image?

JL: No, [illegible] rock [illegible] rollers. We're neither.

DS: Is Public Image going to [illegible] what would [illegible]

JL: I'll get my way

in the end. I'll win because I'm better [illegible]

RM: Better than who?

JL: The competition.

RM: From where do you [illegible] strength?

JL: From having no competition. [illegible] that's a strength.

DS: That's cute. Do you [illegible] record collection?

JL: Well, I've got [illegible] *Tusk*, [illegible] you don't like [illegible] Captain Beefheart record.

RM: Describe Public Image as [illegible]

JL: We run wild. We're not [illegible] right." A band. Everything's [illegible] the bass guitar. That's the [illegible] build a house around it. We're [illegible] ies, so that everytime you hear it [illegible] pick out different things. We're [illegible] with frequencies and harmonics and [illegible] whole new sound. Things collide and form a new kind of [illegible] and when we do it live [illegible] time we played was in Paris and we stunned them. They didn't know what was happening. Three thousand people just shocked into silence. But they never left. No one walked out, so we must be doing something right.

DS: This kind of technology is fiddling isn't really what people expect from you.

JL: It's a shame. It's associated with intellectuals. It should be for the masses.

RM: Just having fun with machines?

JL: Yes. I like a lot of things. I like TV and radio, anything will button on it.

DS: (*Gesturing at Lydon's wrist*) Digital watches!

JL: Most definitely.

RM: Do you like science fiction?

JL: No. I hate it. It's so dreary. All that 'We're not alone in the universe' stuff. So poxy. I don't mind being alone.

RM: Thanks a lot, Johnny. We enjoyed ourselves.

MAY DAY

"MAYDAY" ARTICLE COURTESY OF REVOLUTIONARY COMMUNIST YOUTH NEWS.

REVOLUTIONARY MAY DAY, MAY 1, 1980—On that day thouands will demonstrate in the streets in a way that America has never before seen. On that day, from Hawaii to New York, the red banner of revolution will be held high in the rough hands of American workers. These thousands of workers will represent the American working class, that class of people that isn't even supposed to exist in this "great land of opportunity." Revolutionary workers-hard hats carrying red flags-they're supposed to be found in far way foreign places like Iran, but never, never here in America. On that day it will happen as, in English, Spanish, Arabic, and Chinese, in Brooklyn accents and Texas twangs, a still small but highly significant section of the workers of America break with their corporate masters and proclaim "Workers of the world unite. We have nothing to lose but our chains!" The heart-felt desire of these thousands of workers, joined by youth, students, and others, will be nothing less than the overthrow of this madhouse system whose inheritance from generation to generation includes world war and poverty, racism and rape, while daily it invents new brands of oppression.

—KEEF AND BRIAN'S OPPINION OF AMERICA ??

RUMORS

FLASH: Reports are coming in from all over the country about mysterious slogans and messages spraypainted on Army recruiting billboards, 1980 elections billboards, abandoned buildings, construction sites, highways,...(you get the idea). They all seem to have something to do with Revolutionary May Day 1980 and "Don't Go to Work, Don't Go to School, Take History into Our Hands!" And not only have we gotten reports that this spraypainting has started to appear—and on all the beautiful architecture of the highways and billboards of our fair land, sob, sob,...—but rumor has it that this is only the beginning! By May 1, 1980, rumor has it, this country will be plastered from one end to the other with more spraypainted slogans than ever seen before in history. (Side point: authorities believe that unruly mobs of youth are responsible for most of these dastardly deeds.)

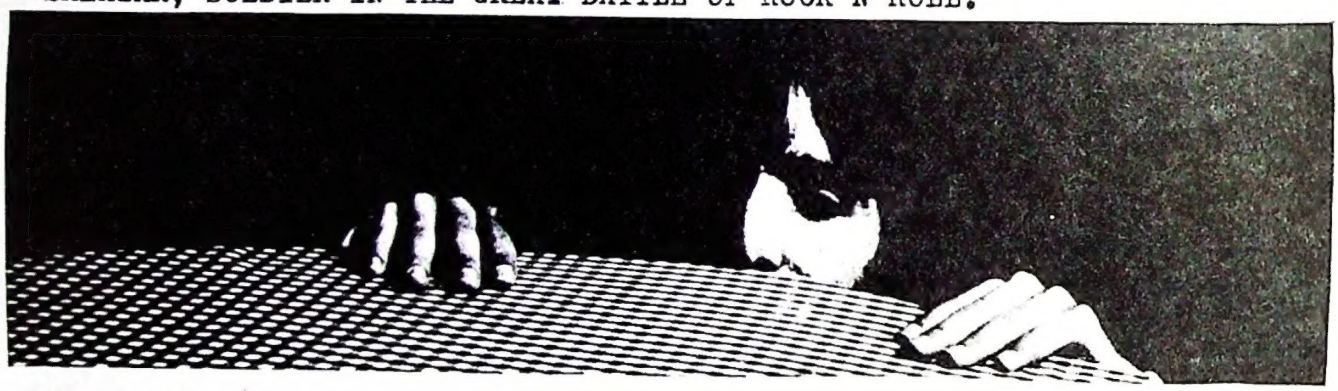
radio Ethiopia/abyssinia ..
a ~~journey~~ voyage into the
abyss. ~~a combination~~ my guitar
felt fantastic in my hand. The
neck single + hand like a mallet and the
rock the world around me, by
Take 5 I was lost. a combination
of fear and pride. Verlaine, Rimbaud
hendrix... all there. all of us there ~~and~~ on the edge
of destiny and despair... I was
groping for the right note.
the one that ~~shook~~ shakes the fragile
hands of time. the hair that
splits and sounds the alarm.
a storm was coming but I
didn't feel nothing just me
on my knees alone w/
the note of nobility
thanking allah for ~~endowing~~
~~writing my p~~ bestowing upon me
~~letting me~~
the tender honor of
playing in a rock n roll band.

deep in the heart of me is you

QUICKSAND

—MARY VON

IT IS ALMOST IMPOSSIBLE TO TAP INTO AN AREA AS SENSATIVE AS THE NERVES UNDER YOUR SKIN, IT'S GOING TO PRODUCE REACTION, AND YOUR GOING TO BE AFFECTED, SOME MORE THAN OTHERS DEPENDING UPON YOUR SENSITIVITY OR NUMBNESS TO THE FLOW AROUND YOU. USUALLY IT'S WHEN MY CONTINPLATING SUICIDE OR PONDERING THE THOUGHT OF LEAPING TO MY FINAL VOID INFESTS MY MIND, THAT MY BLOOD BECOMES ALMOST TOO THICK TO FLOW. I FEEL THE DERVISHES WHIRLING IN MY BRAIN AND THE SCREETCH OF THE GHOST DANCE IN MY HEART. I WISH TO FORCES BEYOND MY CONTROL I COULD HAVE CHANNELED THIS INSANE ENERGY INTO A BEAT AND PASSED IT ON TO A HEART THAT SANG THE SAME SONGS AS MINE. HE--ART OF ATTACK. A HUMAN WHO FOUGHT THE GOOD FIGHT W/ MORE AMMUNIT--ION THAN THE GUNS COULD HANDLE. BORN W/ A FLAWED BATTLEPLAN, HE HAD NO FEAR OF THE BATTLEFIELD ITSELF. I AM REFERRING TO STEVEN SALAZAR, SOLDIER IN THE GREAT BATTLE OF ROCK N ROLL.



OUR FRIENDSHIP WAS DEVELOPED THROUGH THE YEARS OF FRIENDSHIP BETWEEN HIS MOTHER AND MINE. BOTH WHO CAME TO CALIFORNIA FROM THE EAST. AS LONG AS I CAN REMEMBER I HAVE ALWAYS CONNECTED STEVE W/ MUSIC. OUR FAMILYS GOT TOGETHER ON A REGULAR BASIS. I REMEMBER THE RITUAL OF OUR MOTHERS GOING OVER THE CALEN--DAR SHEDULING DINNER DATES. I LOOKED FORWARD TO VISITING THEIR HOME. THE VISITS WERE ALWAYS SO PREDICTABLE, IN A SPONTANIOUS SORT OF WAY. TO ME THE HI-LIGHT OF THE EVENING WOULD BE AFTER DINNER. STEVE WOULD GET PRESHURED TO THE PIANO. SOMETIMES, HIS MOM WOULD ACCOMPANY HIM ON VIOLIN. WHEN THE PARENTS MOVED INTO THE OTHER ROOM TO DIGEST DINNER W/ SOME POKER, AND THE T.V BABYSAT THE REST OF US, STEVE WOULD RE-ENTER AND ENTWINE HIMSELF AT THE PIANO. I WAT--CHED HIM FROM THE COUCH, HE SEEMED TO RECEIVE MORE SATASFACTION PLAYING IN THIS KIND OF SITUATION. I LIKED WATCHING HIM, HE HAD BEAUTIFUL HANDS. I USED TO ALWAYS THINK HE LOOKED LIKE THE YOUNG GEORGE HARRISON. IT FELT GOOD TO BE AROUND HIM. THERE WAS SOMETHING VERY SPECIAL ABOUT HIM.

THE WORLD KEPT REVOLVING. I GRADUATED TO A TEEN-AGER AND STEVE GRADUATED W/ HIS DEGREE IN MUSIC. THE MORE I SAW OF HIM THE MORE I FELT TO HAVE IN COM--MON. WE WERE BOTH OBSESSED W/ THE RYTHUMS FROM THE SAME ATMOSPHERE. HIM, A FRANK ZAPPA AND BEATLES FAN. AND ME A DAVID BOWIE, STONES FAN. BOTH OF OUR INTELLIGENCE CLICKING ON VARRIOUS LEVELS IN OUR SOCIETY.

IN 1970 STEVE FORMED THE GROUP "SHORTY'S PORTION" THE GROUP RECORDED ONE ALBUM ON "DISCRIMINATING DISCS" IT CONSISTED OF 10 SONGS, 7 OF THE 10 SONGS WRITEN BY STEVE. SOME OF THE BEST CUTS WERE (AND I'LL QUOTE STEVE FROM THE LINNER NOTES) SIMPLE DERANGED MADNESS "THE SONG SPEAKS FOR ITSELF" I'M GAME "ARENT WE ALL" LITTLE ONE "MOTHERS FAVORITE" OVEREXSPOSURE "I DON'T NEED NO--BODY ELES" CLIQUE "BS" STEVE WHO DOES THE VOCALS ALSO UNLEASHES HIS OTHER ABILITIES ON THE RECORD. PLAYING; PIANO, ARP ODYSSEY, " ½ ASSED " GUITAR,

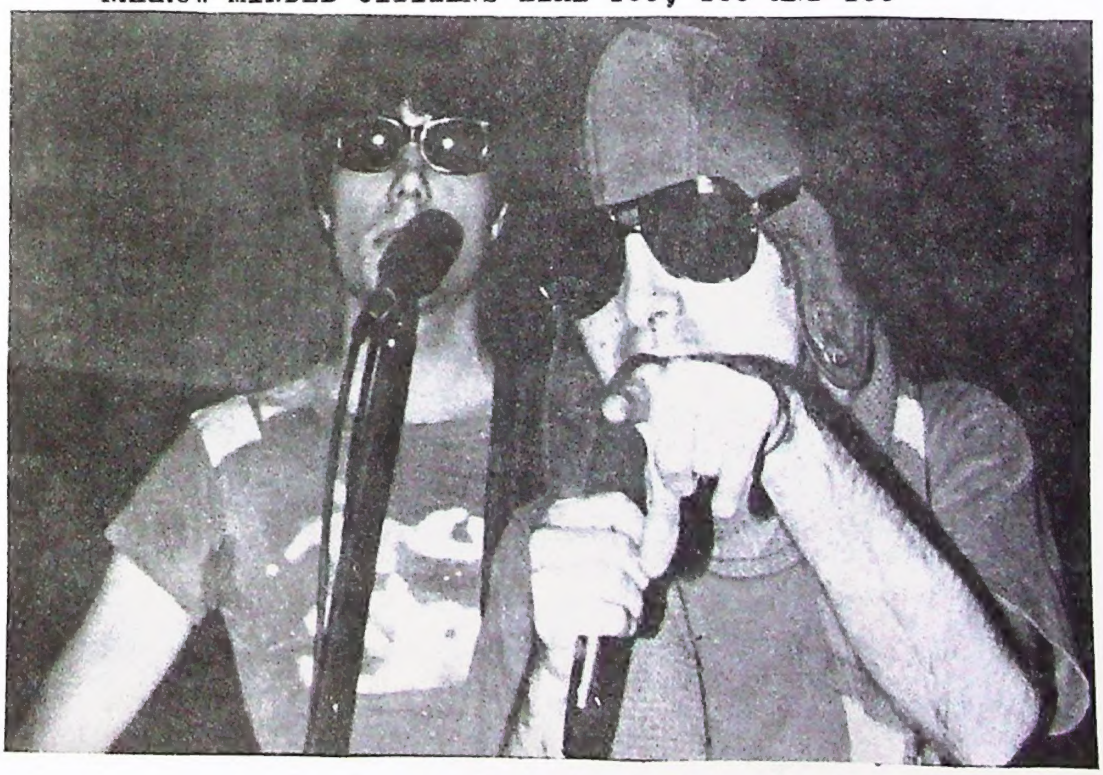
THE ACOUSTIC GUITAR, AND BASS. THE RECORD TITLED "SHORTY'S PORTION" WAS RE--CORDED DURRING MAY 1975 AND APRIL 1976. LIKE VaGUE MAGAZINE, IT CIRCULATED BUT, POSSIBLY IN THE WRONG TIME AND SPACE.

IN 1977 A BAND FORMED CALLED THE "SKABBS" IT CONSISTED OF STEVE, MIKE ENZOR, STEVE EVAN, ANDY GONZALES, AND ANDY THORSTEN. THE SKABBS GOT A TIGHTER GRIP ON THE THROAT OF YOUTH. GETTING A GIG TO ME IS UN-IMPORTANT UNLESS YOU CAN ALSO GET A GRASP. STEVE AND I 8 YEARS APART, FINALLY CAME TO A BRIDGE THAT CONNECTED ALL THOSE YEARS OF L.P.s THAT WERE BETWEEN US. THESE RYTHUMS WERE AGELESS AND PROJECTED AN ADDITUDE THAT PUT US IN THE SAME GENERATION. IT WAS THIS REBELLION, THAT GENERATED THE SAME ENERGY AND INTEREST BETWEEN US.

STEVE CALLED ME ONE DAY W/ THE NICEST TONES OF EUPHORIA IN HIS VOICE, HE HAD SCORED A COPY OF THE "PATTI SMITH GROUP" IN PARIS DOING "TIME IS ON MY SIDE" HE CARRIED THE EXCITEMENT AND TRANSFERED TO ME THRU THE TELEPHONE. KNOW--ING MY EXSTATIC LOVE FOR PATTI, HE TOLD ME, "YOU KNOW THE FIRST FEW BARS SO--UND EXACTLY LIKE THE STONES" I WAS CRINGING W/ JOY AND CURIOUSITY "OH GOD HOW IS IT?" HE THEN TOLD ME "IT'S REALLY GOOD" HE WENT ON TO GIVE ME EA. DETAIL OF THE TONE IN HER VOICE TO THE DETAIL OF HER TEETH ON THE PICTURE SLEEVE. ONE OF THE THINGS ABOUT STEVE, FEEDBACK. HE WANTED TO HEAR IT, AND HE KNEW HOW TO GIVE IT. HE HAD A GREAT RESPECT FOR ARTISTRY, UNLESS HE KNEW IT WAS FULL OF SHIT. I FELT EXCITED ABOUT HIS BAND THE SKABBS. THET WERE SAYING ALL THE THINGS I GRAFFITIED ON WALLS. I HAD A SOLID FEELING THIS WAS GONNA BE IT. ROCK N ROLL WAS GOING THRU REDEFINEMENT AND STEVE WAS HELPING RE-WRITE IT. IT WAS BACK IN THE HANDS OF THE KIDS AND THE MEDIA WAS SCARED TO GET TOO CLOSE TO IT, I WAS TWISTEN' AND SHOUTEN' AND HAD NO FEARS. THE SKABBS WERE PLAYING THE LOCAL CIR--CUT, CLUB 88 AND STUFF. THE SKABBS GIG THAT STANDS OUT THE BEST IN MY MIND WAS THE GIG AT THE MARKEE WEST. THE LINE-UP WAS, THE SKABBS, THE SKULLS, AND THE MUMPS. FUN-FUN-FUN.

ONE OF THE SKABBS SONGS WAS "WHO KILLED THE KENNEDYS"

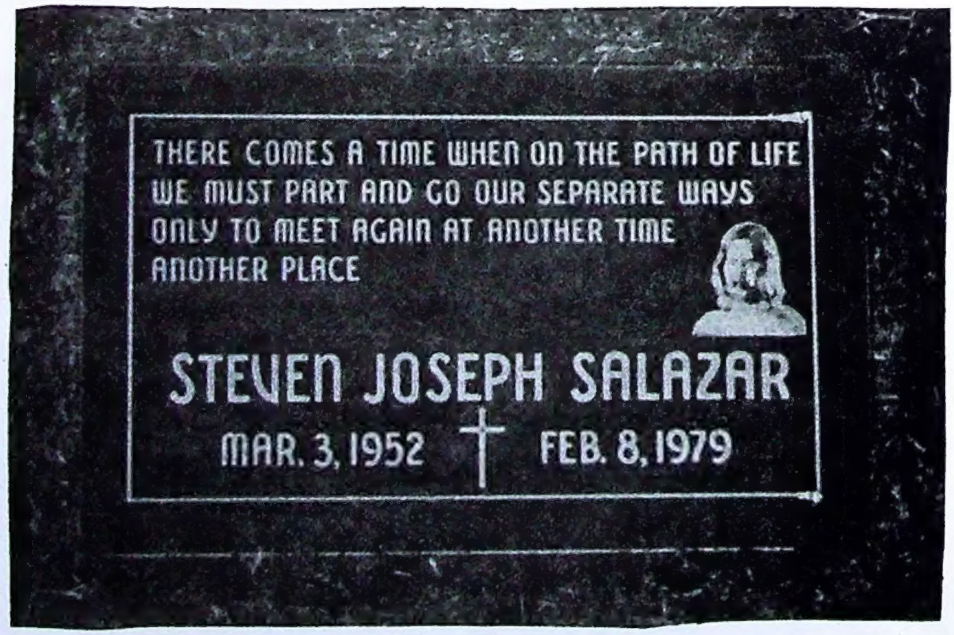
WHO KILLED THE KENNEDYS / WHO KILLED THE KING
WHO GAVE A.T AND T THE RIGHT TO EVERY RING
I'VE GOT A THEORY / I'VE GOT A CLUE
PLASTICIZED AMERICANS, LIKE YOU, YOU AND YOU
WHO TOLD THE F.C.C / WHO TOLD THE PRESS
WHO SAID THE SKABBS WERE CHECKER PLAYERS PLAYING CHESS
GIVE ME A CHRISTIAN / GIVE ME A JEW
NARROW-MINDED CITIZENS LIKE YOU, YOU AND YOU



LIKE I SAID STEVE WAS BORN W/ A FLAW IN HIS BATTLEPLAN. A BAD HEART. THINGS WERE GETTING BAD IN THE HEALTH DEPARTMENT. (FOR THE BOTH OF US) WE HAD ENTERED A REALM OF DETERIORATION. HIS, WAS A NATURAL PROSSESS AND MINE WAS SELF-ADMINISTERED. STEVE'S ILLNESS WAS RAPIDLY OVER-POWERING HIS FIGHT. AND I SURRENDERED TO AN ARMY OF ABUSE. THE CONDITIONS THAT WENT ALONG W/ LIFE AT THIS TIME WERE PAINFUL AND UNPLEASANT. THE STRUGGLE TO HIT A NOTE OF RECOGNITION, AND AN ALL-OUT DUEL BETWEEN LIFE AND DEATH. STEVE SALAZAR FOUGHT AN EXTRODANARY FIGHT. HE WOULD NOT LET GO. HE WAS MUCH STRONGER THAN I, AND SURRENDER WAS NOT TO BE FOUND IN HIS VOCABULARY. WHEN I HEAR THAT VELVET UNDERGROUND SONG (LINGER ON)"PALE BLUE EYES" I CAN'T HELP BUT THINK OF HIM. STEVE WAS SUMMONED AND DIED ON FEB. 8th 1979 (JUST SIX DAYS AFTER SID VICIOUS) ROCK N ROLL HAS EXPERIENCED MANY GREAT LOSSES. STEVE WAS ONE. HE WAS A WAVE. A WAVE THAT CAME INTO SHORE, AND WAS TAKEN W/ THE TIDE. HE LIKE MANY OTHERS LEFT US W/ THEIR RIPPLES. THE RIPPLES THAT MAKE UP OUR OCEAN...COLLECT AND PROVIDE US W/ MORE WAVES. WAVES THAT BREAK AND ARE CAR--RIED BACK TO SEA. W/O THESE WAVES OUR WATERS WOULD BE STILL AND LIFELESS.

"TIME IS EXPRESSED IN THE HEART OF AN INSTRUMENT
SOMETHING THAT STOPS IN THE HEART OF MAN
TIME IS A WALL AND THE SPACE AROUND
TIME IS THE TREE OF LIGHT THAT RE-SOUNDS
TIME TO ADORE AND TIME TO GO
TO GIVE TO THE FISHERMAN
THE SLIPPERS OF ROME
THE WHIRLING EMBRACE
THE ARMS OF THE FOLD
TO GATHER TOGETHER
THE SWIRL OF THE LEAVES
TURNING AND FALLING
RETURNING TO THEE
TO THE CLAY OF CREATION
THO YOUR CHILDREN WILL HOLD
THE WAVE OF YOUR HAND
THE SMILE OF YOUR SOUL

-Patti Smith



CLING FREE

LET GO
-TILL YOU CAN'T HOLD BACK
ANYMORE
LET GO
I WON'T LET YOU HANG ON
ANYMORE
SO LET GO
I CAN'T TAKE ANYMORE, ANYMORE
SO LET GO
YOU CLING SO MAGNETIC
YOUR DRIVING ME MAD
LET GO
RELEASE THIS HOLD
-YOU IMPLORE
LET GO
GO AWAY I CAN'T TAKE ANYMORE
OF THE DRAIN
LET GO
OF THE PAIN
LET GO
DRIVIN' ME INSANE
LET GO
I CAN'T TAKE
CAN'T TAKE
CAN'T TAKE ANYMORE
LET ME GO
I'M OBSESSED W/ ONLY
THE DESIRE
ALL I WANT FROM YOU ANYMORE
IS FOR YOU
TO LET GO

DIM LIT

I'VE GOT THE BIGGEST PART
OF MY HEART
CUT OUT
AND SEPERATED FROM THE DARK
AND LIGHT
FROM THE DARKEST TIME OF THE NIGHT
THE HARDEST PART OF THE FIGHT
THIS IS FOR YOU
TAKE MY LOVE, MY HATE
TAKE MY THROAT
-BUT ACCEPT PLEASE
THE MOST DETAILED PLANS
OF MY GREATEST ESCAPES

FILL IN THE _____ GENERATION
OUR BAND WAS THE BIGGEST REALITY
WORLDS MOST FAMOUS OFF-STAGE BAND
NEVER A DEBUT / NEVER A FAREWELL
-BUT THEN WE NEVER PLAYED
A SHITTY SET EITHIER
-TRIXIE PLUNGER
OF THE PLUNGERS

BETWEEN the BUTTONS

TO UNDERSTAND THIS LITTLE RHYME
YOU FIRST MUST TAP YOUR FOOT IN TIME
THEN THE BUTTONS COME MUCH NEARER
AND THE STONES YOU WILL SEE MORE CLEARER
-Charlie Watts

TO H. AND C. CROSBY

VILLA MIRENDA, SCANDICCI
FRIDAY, 26 MAY, 1928

Dear Harry Crosby and Caresse

My wife went to Florence yesterday and bought the Queen of Naples' snuff-box and three pieces of gold, from Orioli, to my utter am--azement. But cari'miei it wont do. I am sure you're not Croesuses to that extent: and anyhow, what right have I to recieve these things? For heavens sake, you embarrass me. I hope to heaven you're quite, quite rich, for if your not, I shall feel really bad about it. Here I am, quite uneasy in my skin. Gold rolls mir zur Fussen? Gold- I feel almost wicked w/ it.

The wagon-lit man was knave, and tried to bully Orioli out of 200 liras, but only got 100. I wonder very much that he delivered the goods. Why, oh why, did you send them? I considered myself paid in excess before, so now where am I?

But I shall buy some snuff and put it in the snuff-box and take it as my grandfather did: and offer worthy souls a pinch and a sneeze w/ little finger lifted.

But at present time I feel rather worried-for the first time I know what embarras de'richesse means. Perhaps one day we can square it somehow.

Meanwhile very many thanks -But in future I shall tell you the price of my pen to a centime, and not a button more.

D.H LAWRENCE

STONES: 'A STRONG, SWEET SMELL OF INCENSE'

Story of girl in a fur-skin rug

BY A SPECIAL CORRESPONDENT
Chichester, Sussex, Wednesday

ONE of the party guests at Rolling Stone Keith Richard's house, when it was raided by police one night last February was a young woman wearing only a fur-skin rug, the West Sussex Quarter Sessions jury heard today.

Mr Malcolm Morris, QC, prosecuting, said there was a strong, sweet smell in the house. He suggested but it was because being burned to hide the smell of cannabis resin, traces of which were found in an ashtray.

"All she wore"

No alcohol

Incense found

Rolling Stone Brian remanded

Stones: switch on way to court

Jones (of Stones) drug ch

The agony of seeing your idols jailed . . .

Tudor-style farmhouse in West Wittering

REDLANDS, THE HOUSE IN WHICH POLICE SAID THEY FOUND DRUGS

Proper course

the Rolling Stones want to court
jacket, dark green trousers,
floral-pattern white shirt to

GREEN JACKET CHANGE OVER

The Swin

brown sugar

SWINGEING LONDON 1967

WHO SAYS!

I've seen life and I think I know who's controlling the world. And after what I've seen of the state of the world, I've never been so damned scared in all my life. -DAVID BOWIE

The Sex Pistols sent me these great day-glow green ankle socks. I'm wear--ing them now. -PATTI SMITH

Those who will not dance will have to be shot
-TULI, of the FIGS

I like sound-effects records. Sometimes late at night I get a mint julip and just sit there and listen to sound-effects. I'm surprised more of them arent on the charts. -BOB DYLAN

We piss anywheres, man. -The ROLLING STONES

If this is revolution, Why are the drinks so fucking expensive?
-GRAFFITTI ON A DEFUNCT CLUB

For the last ten years all I've had to do is stand in the background, some--times put on a bit of make-up, and look happy to be there.
-BILL WYMAN

UH-OH, I think I exposed myself out there
-JIM MORRISON

America should be proud John wants to live here.
-RINGO STARR

There ain't no life nowhere. -JIMI HENDRIX

Its not the size of the ship, Its the size of the wave.
-LITTLE RICHARD

Lets face it, you can't worship a guy for destroying an instrument in the name of rock-n-roll. -PETE TOWNSHEND

I learned alot of good music when I was in the joint.
-JUDEE SILL

The people of America are just not born w/ culture.
-PHIL SPECTOR

There are any number of ways to get from one place to another on the neck of the guitar that I don't know about. -TOM VERLAINE

We're just a bunch of crummy musicians, really.
-GEORGE HARRISON (1962)

What would I have become if I had'nt joined the Stones? A lay about, but a very high-class one. -KEEF

You can't get the Monkees back together as a rock-n-roll band, That would be like Raymond Burr opening a law practice.
-MIKE NESMITH

The old are scared of us. They don't want the change. It makes them irrev--elant to whats going on now and they know it.
-JOHNNY ROTTON (1977)

I hope this verdict will be a lesson to the young people of this country, That you just can't go into a persons house and butcher them up.
-MARIE MESMER jurist on Manson trial

We like to look six-teen and bored shitless.
-DAVID JOHANNSSEN

Im changing my image Im getting my teeth fixed.
-KEITH RICHARDS

I dont expect to be singing "Twist and Shout" when Im thirty.
-JOHN LENNON

Who cares. -SID VICIOUS

Im a fucking genious and it's about time people realize it.
-JOHN LYDON

QUOTES compiled by Johnathon Green

THE FOLLOWING TWO VERSES ARE FROM "PARISIENNE VISIONS" by LORI GREEN

gutters

when the rats emerge from the sewers

i will be reborn

when the rats emerge from the sewers

i will be free of scorn

these slimy gutters

are my reality

my sentimentality

my home

origins

drunken alchemy was in our veins
we sat at wooden tables
reminiscing past centuries
fluid ran down our mouths
like lucid white gold
we were there no more
but caught in a web of time
hard to define...
a pebbled thoroughfare
a streak of light - perhaps a flash
time zones entwined
distant voices...foreign words
mesmerizing murmurs
each took its own origin
& returned no more

BLACK IDOL

YOU RADIATED W/ THE BLACK GLOW OF THE SUN...THE BLANK STARE OF ECLIPSE IN YOUR EYES...SO OVERLY AFFECTED BY NOONE...INCOGNITO W/ NO DISGUISE...THE FLOW OF YOUR BEAT PULSATED SLOW...WITHDRAWN...RESTING YOUR HEAD AGAINST SPACE ...ALL OF YOUR SWITCHES POSISIONED:ON...W/ AN ABSOLUTELY EXPRESSIONLESS FACE ...AT YOUR SIDE,IN YOUR HAND...THE CEREBRAL URN OF CELEBRATION...TRAVEL PIECE TO FAR-AWAY LANDS...A TRAIN W/o DESTINATION...A SOUL THAT TAKES ADVANTAGE... ABANDONED YOU, TO PLUG INTO THE CLOUDS...ENTWINED IN THE DURRATION OF ASTRO-FLIGHT...FLYS THE LINE OF DANGER...OFF INTO THE NIGHT.

i sat in a field located off..it was the only civilization i could stumble on..there seemed to be no sign of danger..other than my own..which reasur--ed my nervous dis-orders..i could only self induce panic..so basically i was safe enough..this was good for i felt tired..and a need for any sort of seclusion..i still had a full flask and enough currency in my pocket to survive like a king..wine women and song..the most of importance presently was just to lie in the dandelions and smoke..the sky from my eyes..seemed discolored and diseased..i felt sad to know it was a nessesary and import--ant factor..the habitual use of all once pure seemed highly criminal..i began to plot a useless revenge..it all seemed so termanally infectous.. the ooze was too contageous..and i was self-obsessed w/ the idea of a vir--gin land..away from the whore world i had been cast..it had become my be--lief that existance itself would eventually explode and seperate and di--vide the particles into ..sections..layers..and new unexplored realms.. possibly..it was all time released..having the ozone disolving overhead was not wreaking up my air..but clearing a run-way for my take-off..and all those who played in that astro-flight were all taken the same train home..maybe it was all my mental hostilities that were actually exploding and my sanity had taken a train someplace..possibilities were accumulating second by second..the whole evolution began to produce the most puzzling affect on me..my mind intoxicated w/ liquid space..my heart pumping pro--jections..and my soul on the verdge of flying out..destined to push through..

In terms of her own work, Patti reflected on the last group album, *Wave:*

"It was hard for us to do that album because we really were going through a transitional period. I particularly was going through a very private period — private in that I was re-assessing what I do, my ideas, having certain theological arguments with myself, so it was a little difficult. When you're doing a record you think you're communicating with the planet, and when you're having a hard time and trying to re-establish communication with yourself it's quite a struggle to go beyond that.

"There was a lot of joyous struggle too, for instance, being back in the studio with the original band, with Richard Sohl — that was the Patti Smith Group to me — but it was a struggle too, because we all had to re-integrate. To get to know each other again. It was a tough struggle but a joyous one. I think we really broke through, we spent a lot of anguish over songs like 'Seven Ways Of Going' — which was us improvising, us getting to know each other again.

"Making the album up at Bearsville was hard on me, because we're all city-oriented. I liked the Record Plant because I could walk out into the street and go to Smith's bar, or run into fifty hookers. I like the action and the energy. But there were a few things about being up there that made it worthwhile. One thing was the fact that the band was together. There weren't any outside energies, it was just us. There were no distractions.

"I suppose there were a lot of people who were fearful that the record might be too introspective, or too moody. It's not that they thought the record wasn't commercial, they felt that the record was what it was. It did reflect a period of my life when I considered leaving rock and roll.

"I was thinking about the formula of rock and roll and changing that. I don't think the Stones left rock and roll just because they don't tour all the time the way Blue Oyster Cult does. I just had a lot of things to re-evaluate. Like Johnny Carson wanted to leave the Tonight Show, because he felt that new blood was coming in, that there were other things to which he wanted to extend his vision. I'd be grief stricken if he left the show, but he has other things to do, things to think about. I too, have things I want to say with language. I want to write my books, do my drawings.

"I feel very full of energy to pursue all the domains of my imagination, and I'm only interested in working in rock and roll within the contexts of what I set up in the beginning. If it gets too out of hand, and too many people start getting too many ideas about how to handle me, or the demands become the mainstream and have nothing to do with our earliest desires, I will move on to something else.

"I'm very happy now, but when I was making the record, all I can say is I was going through my Johnny Carson phase. But I love this record, and when I was going through all that, I was also going through wondrous things."

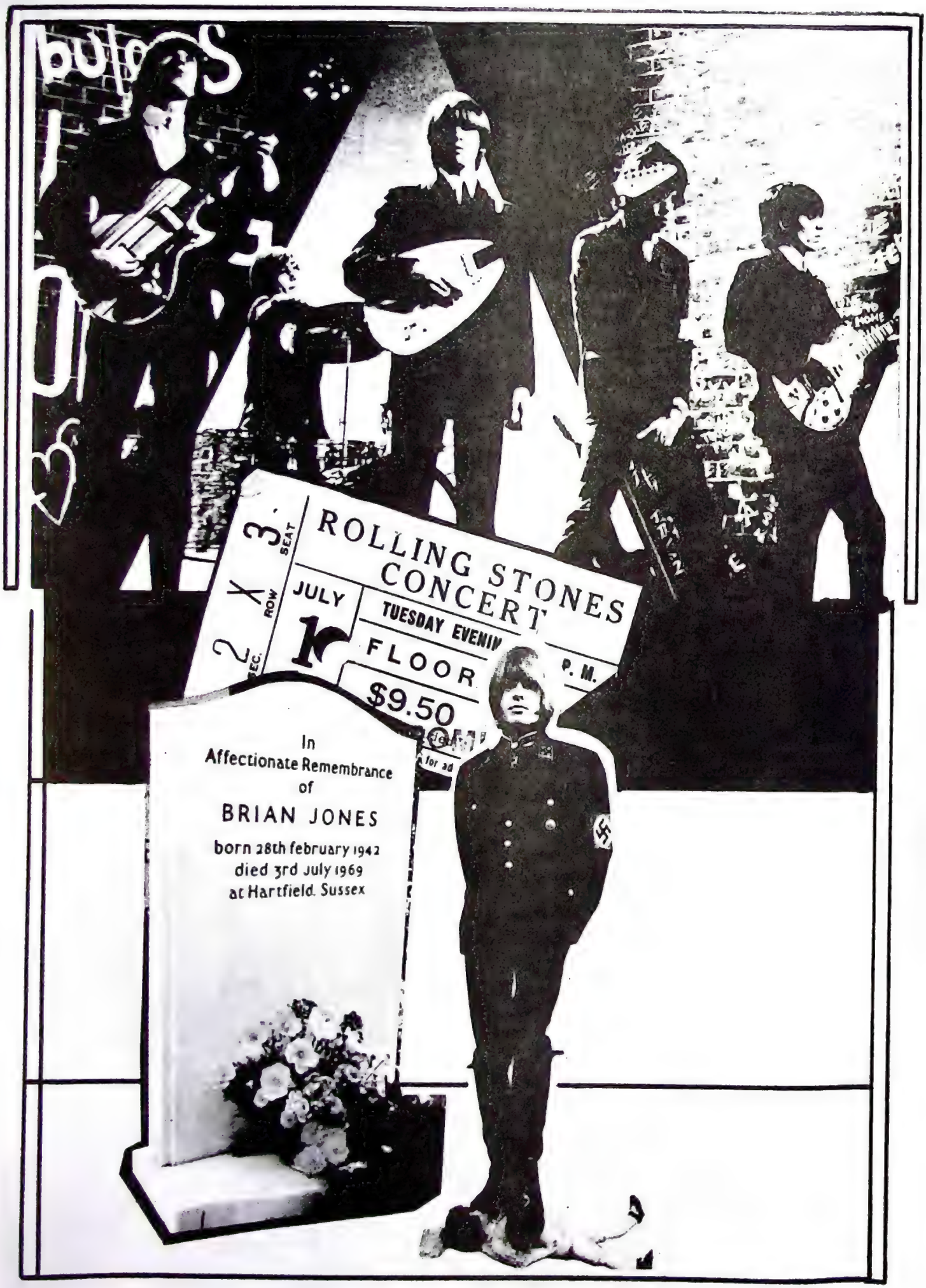
"They said that the American flag I have onstage during my sets was pulled down, and that I encouraged the audience to sing the Communist anthem, the 'Internazionale'. No one pulled the flag down," she said, "and furthermore, I don't even *know* the 'Internazionale'. I think the song they were referring to was 'You Light Up My Life'."

"I'm an American," she continued, "and I'm proud of it.

"In Florence, all the kids got excited and rushed onto the stage at the end of my show. But I think it was just to get closer to us, and when they got up there they really didn't even know what to do. It was cute. It was all very peaceable, not a hint of violence."

Patti, who's been living in Detroit for this past year with guitarist Fred "Sonic" Smith, said that "I'm involved in a very inspiring situation. It's a relationship that allows us to do what we want. He's encouraging me to extend myself as an artist, he's taught me to play clarinet, piano, he's even teaching me how to drive.

"We did a series of benefit concerts for the Detroit Symphony, because we love the symphony. We started going all the time, mainly because we love the guy — Antoldorati — who is the maestro of the Symphony. I haven't been this excited about going to concerts since I went to see the Stones. And I never went to a classical symphony concert before, we really found ourselves starting to look forward to the next Beethoven."


ROLLING STONES
CONCERT
SEAT
ROW
SEC.
JULY
TUESDAY EVENIN
FLOOR
P. M.
$9.50
In
Affectionate Remembrance
of
BRIAN JONES
born 28th february 1942
died 3rd July 1969
at Hartfield. Sussex

THE CRIME OF THAT CENTURY

COUNTESS ELIZABETH BATHORY OF HUNGARY

M.VonWestphal

Countess Elizabeth Bathory was the evily-famed daughter in the Bathory family. She was one of the more sucessful Bathory's (what is success?) Born in Hungary in 1560, She lived w/ relatives in a rather large castle tucked away nicely in the Carpathian Mountains. This being a land practicing some what unorthadox religions, Young Elizabeth was exposed to a atrocious life--style. Roaming the land durring the blackest hours of the night would be werewolves..sadists..witches..mutants..vampires and sexual perverts. The conditions that influenced Elizabeth were not very orthadox eithier. Her Aunt and Uncle cared for Elizabeth and her brother. Her Uncle who's named is unknown to me was a devil-worshiper. Her Aunt was a homo-sexual. Her brother was a well known sexual pervert. This was Elizabeth's family, And the atmosphere in which she grew up.

Elizabeth began practicing witchcraft at an early age. She was known to carry an incantation on parchment to protect her from police and governed of--ficials. Countess Elizabeth was the best known, and most beautiful vampire in the land. The contrasts of the most intense black hair and pale white com--plexion enhanced by the most beautifully sculptured cheekbones, Amber eyes of a cat and the perfectly proportioned body of a goddess, Elizabeth was about the most intriging speciment of life.(picture Fay Ray draped to the waist in Kong's hand screaming)

Marrying an aristocrat at 15 was a family custom. His name was Count Ferencz Nadasdy.(sounds like a wimp) Later, A liberated Elizabeth suggested he change his name. He changed it to "Bathory". "As I was born a Bathory.. ..So shall I live as a Bathory, and when I die I shall die as one." The mar--rige began disolving after a couple years. The Count spent more time away from home, than in it. Elizabeth began working w/ a sorcerer named Thorke, w/ him she submerged deeper and deeper into the black arts. (From a letter to her husband she wrote...) "Thorko has taught me a lovely new one, Catch a black hen and beat it to death w/ a white cane. Keep the blood and smear a little of it on your enemy. If you get no chance to smear it on his body, obtain one of his garments and smear it."

About this time Elizabeth had made an immediate friend of a stranger she had just met. A stranger peasants say had chalky white skin, Hard dark eyes and rather sharp teeth. He was unknown to all but Elizabeth. Later they eloped or rather,They ran off together. When Elizabeth returned from her uuhh..... Honeymoon, The townspeople say there were fresh traces of blood on her lips and teeth as she spoke. The Count (Bathory) pre-occuoied w/ other battles, other than the wars w/ his wife, Forgave the unfaithful romances of his wife as if it had made no difference to him at all.

They had yet to produce children. Often the Count would shoot off his mouth provoking her w/ his mockery about her producing her own offspring had she contained such powers within her. When time suited the countess she departed for the darkest black of the forest, where she would remove her clothing to the glow of the moon and perform the cerimony of magical child-bearing. w/ in 4 years, Countess Elizabeth had brought three boys and a girl into the re--al world.

As time and magic went on, Elizabeth's obsession to see and feel the flow of "warm blood" became unbelieveable. Her mind had delved deeper and deeper into her...lifestyle. Her desires were carried out and she was aided by a wo--men named Ilona Joo. Together, They experimented in vampirism and or etc.. They developed more and more ways to torture and spill blood, Using the sur--gical tools: Molten wax, Knives, and Branding irons. They satanically broke the flesh of many a young servant girl. Her husband warned her about the author--ities and begged her to give up her practices, She refused. Then she formed a team of "practitioners" consisting of,Johannes Uvjary, Chief of staff. Thorko

and two very well-known notorious local witches, Dorottya Szentes and Darvula. The Count soon died, Of witchcraft or poison or something.Who really cared. Countess Elizabeth booted her mother-in-law from her home feeling no concern or debt to her. At 40 years of age the Countess was still a "ravishing beauty" Her greatest and only fear was of becoming old and ugly. This fear being the only concern to her, She was constantly searching for the answer to youth. This applied much presure on her brain, And there were many known incidents of explosion regarding Elizabeths train of thought. One of the more shattering experiences occured one day while her young chambermaid was combing her hair. The girl pulled her hair, The Countess leaping to her feet slapped the girl so hard, blood spurted onto her hand. The blood entrance her ever so, She wiped it thru her fingers and smoothed it into the pores of of her face. Convinced she had found the answer, She found her skin taking on the girls youth w/ the contact of her "young warm blood." The secret she had found to sustain youth; Bathing in the blood of pure, young girls.

She summoned her official servents and they prepared the terrified young chambermaid for the Countess' bath. They stripped her of her clothing, Slit her bloodstream open and drained her flow into a vat. When Elizabeth's "tub" was filled, She undressed and exstatically bathed proclaiming this as her "New found youth" To keep a cosistant supply of bathwater Elizabeths true-to servents would go into town and lure young virgins into the castle promising them servent work. Noone dared to approach the Bathory castle after noone ever return from there. There were well-known storys throughout the town, There were no volunteers, And soon Elizabeths assistants resorted to kidnap--ping. Elizabeth and friends by this time had already drained closed to 300 girls of thier blood. For reasons unknown the athorities had yet to take any action against the practices at the castle. One of Elizabeths prisoners at one time managed to escape w/ too vivid a recollection of the going's on to record any criminal acts to the police. It was said the girls-to-be were fed well and treated fair, Until it was their turn to be sexually assaulted, beaten and tortured, Then in the traditional method of blood drain. She would cut off the circulation and pierce the viens w/ knifes. If the victim would pass out durring her ritual, She would insert burning paper inbetween their toes to make sure they lived this ordeal concious.

These atroscities of the Countess' and her clan went on for 10 years. Then they copped the wrong girl. The daughter of a parishioner clergyman who demanded that the king raid the castle. The King became hysterically out of control and summoned the Prime Minister (who was a relative of Elizabeth and the Bathory kin) He reported that Elizabeth was a murderer and guilty of treason. It was durring Elizabeth's New Years Eve celebration that the castle was raided. The police drew immediate shock to find Elizabeth and her co--horts engaged in a "frenzied orgy" The co-horts were taken to jail, Elizabeth was confied to her house. The captured girls still alive were freed and the others were removed.

The trial of Countess Bathory and her servents was a facinating case for the books. Although Elizabeth was never once present in the courtroom, The detailed evedence against her painted pictures for the jury about the deranged women they were dealing w/. The court tried Elizabeth on a criminal basis, which meant she was only responsible for physical crimes in which witchcraft and vampire practices held no place in the crime.Crossing the path of Satan in court was tabboo, His influence in criminal acts were not considered a human crime.

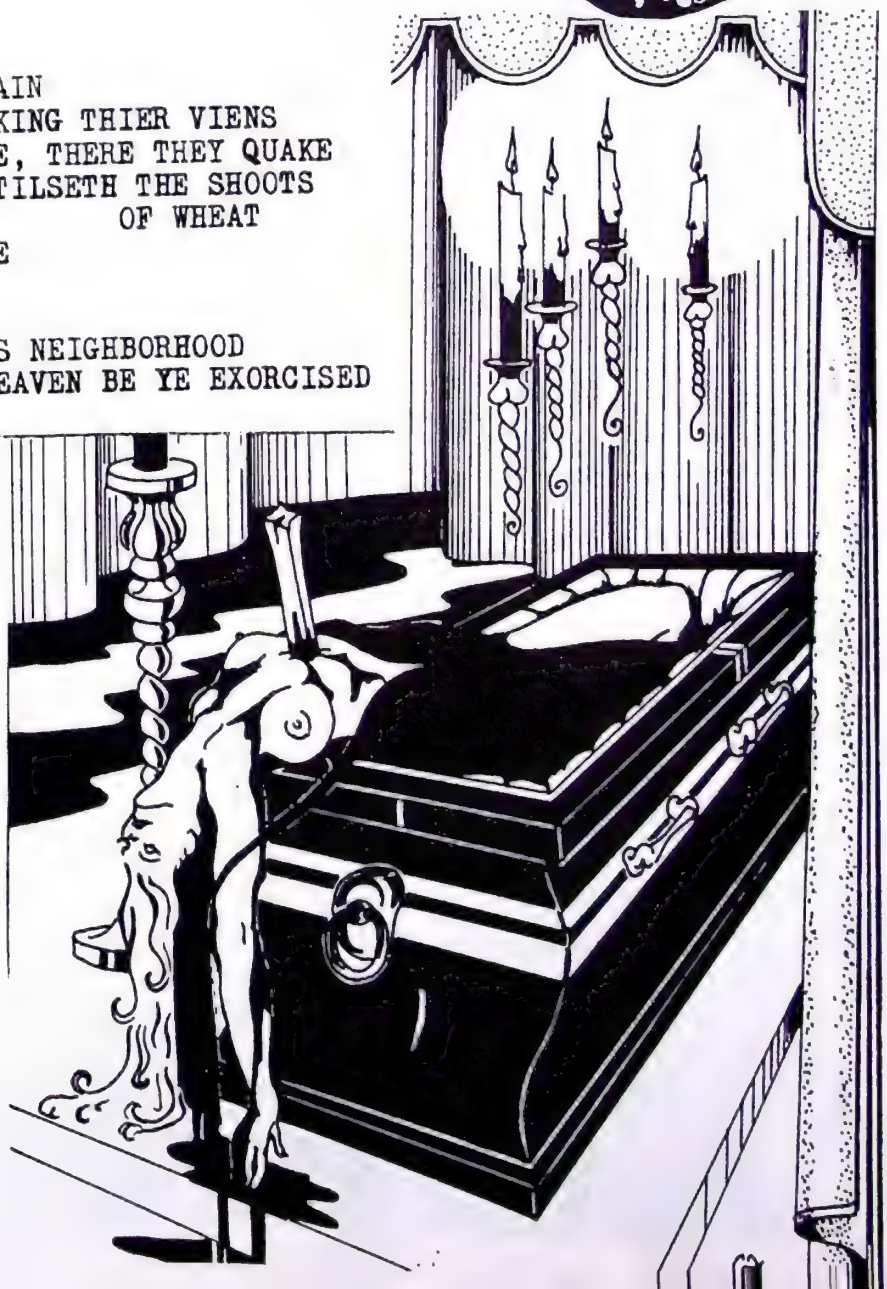
All Elizabeths true-to servents cracked in court, Confessing the blues to the athorities about being terrified of the consequences of not carrying the wishes of thier master Countess Bathory (14th Century Patty Hearst) They con--fessed in detail the proceedures at the castle. Evryone envolved was beheaded and creamated (Ilona Joo, Dorottya Szentes) The others had thier fingers yank--ed off one at a time then were burned alive. Countess Elizabeth was confined to life inprisonment in her castle after being judged "insane" In the next 4 years Elizabeths greatest dread had become reality, The once beautiful vampire had become an old wrinkled hag (all her blood bathing to no avail) She was found dead by soldiers face down in her castle after serving her sentance.

THE BATTLEPLANS USED TO FIGHT THE VAMPIRE INCLUDED A VERBAL CHANT TO EXORCISE THE SPIRIT FROM THE BODY IT POSESSED. THE FOLLOWING IS THE PRAYER USED IN THE RITUAL OF THE EXORCISM PERFORMED AT THE "BRAN CASTLE" (COMMONLY KNOWN AS DRACULA'S CASTLE) IN THE YEAR 1477.

INCANTATION

SPIRITS THAT MINISH HEAVEN AND EARTH
THAT MINISH THE LAND
OF GREAT STRENGHT
OF GREAT STRENGHT AND GIANT TREAD
DEMONS (LIKE) RAGING BULLS, GREAT GHOSTS
GHOSTS THAT BREAK THROUGH HOUSES
DEMONS THAT HAVE NO SHAME
SEVEN THEY ARE
KNOWING NO CARE
THEY GRIND THE LAND LIKE CORN
KNOWING NO MERCY
THEY RAGE AGAINST MANKIND
THEY SPILL THEY'RE BLOOD LIKE RAIN
DEVOURING THIER FLESH (AND) SUCKING THIER VIENS
WHERE THE IMAGES OF THE GODS ARE, THERE THEY QUAKE
IN THE TEMPLES OF NABU, WHO FERTILSETH THE SHOOTS
OF WHEAT

THEY ARE DEMONS FULL OF VIOLENCE
CEASELESSLY DEVOURING BLOOD
INVOKE THE BAN AGAINST THEM
THAT THEY NO MORE RETURN TO THIS NEIGHBORHOOD
BY HEAVEN BE YE EXORCISED, BY HEAVEN BE YE EXORCISED



joey ramone explains Propaganda & THE STATE OF ROCK

The Who is the perfect example of what rock 'n' roll stands for and was always meant to be. Whether it be the '60s, '70s, '80s or '90s, the definition of rock 'n' roll is: Daring. Exciting. Bein'. Very visual—catchy and melodic tunes. Not half-hour, boring guitar solos or mindless songs about sex: She left me. Who the fuck cares!!! The kids of now are being deprived, cheated and brainwashed bad. It's not their fault, most of them just don't know better. Rock 'n' roll is dying 'cos the media are trying to kill it as they've always been trying since the days of Elvis and Gene Vincent. The media are spreading propaganda about how youth listening to this music are having their minds poisoned and are bein' turned into habitual sex-crazed, hard-core, trisexual, mindless, pill-popping, pot-smoking, dropout mass murderers, which we all know is bullshit, but it's always worked successfully to promote the clean-up-the-image campaign. Remember Pat Boone and Doris Day—the soft-decor public image that parents will approve of. Rock 'n' roll is for rebels and outcasts. Rock music was not meant for your parents' pleasure.

Anyone who is involved, it's 'cos they're dissatisfied with things and want change. They want to experiment. They're disgusted in general. But it's the same old story throughout the generations. Corporate radio is big business now, caring only about making money, not knowing or caring what music they're playing—neatly formulated. So the DJ (whose fault it is as well, 'cos if he cared he wouldn't be working at the station) doesn't have to think either. He just follows the color-coded chart: Play the red-dotted albums 20 times an hour; the blue, 10; the green, 1, and so on. Or just follow the Top 40 playlist and don't forget five commercials for every three songs played and everyone's happy.

In the '60s radio was incredible. It was the best. Radio was very adventuresome. They played everything, which opened up a lot of marketplaces for all kinds of music. Remember AM, the WMCA Good Guys, WABC, Murray the K? The late '50s and early '60s were the best time for music.

Now everything is a copy of a copy of a copy because that's where the bucks are. Something bein' a major seller, they're out to re-create it to order. Led Zeppelin was a major record seller and influential financial success of the '60s, so record companies and radio stations are out to find and create another Led Zeppelin. Hearing a set of songs on the radio compiled of Led Zeppelin, Deep Purple, Toto, Foreigner and Van Halen, it is almost impossible to tell one from the other, there bein' no difference between '68-era heavy metal and heavy metal now except, of course, that the quality of the songs—like Deep Purple's "Highway Star"—was better then. From Elton John to Billy Joel, who sounds as much like Elton John as Elton, everything financially successful has turned into '70s acceptability, like Kiss, Boston, Aerosmith, Ted Nugent. I gotta get off this topic or I'll go crazy. I mean, I'm happy Billy Joel made it, he deserves it, but his music, like Meat Loaf's or the Eagles', is for an older crowd—like ya mother or father. It should be played on the easy-listening stations. No way is that rock 'n' roll. And disco is mindless-at-heart music to dress up by and have all the big and little fashion designers make a buck off you (sap!!!). Take Quaaludes, sway by the palms . . . . It's the most plastic, manufactured, sickening, disgusting, enraging, cheap shit I ever heard or had to compete against.

AN UNSOLICITED TESTIMONIAL

Joey Ramone

—Joey Ramone
Lead singer of the Ramones

GO MENTAL

the great ROCK N ROLL SWINDLE

-BUTCH

I WAS A BIT APPREHENSIVE AT FIRST TO SEE THIS MOVIE. I WAS EXPECTING A LOT OF CONCERT FOOTAGE MIXED W/ A FEW DOCUMENTARY SEQUENCES. AS I SOON LEARNED THIS WAS NOT THE CASE.

THIS MOVIE IS THE STORY OF THE SEX PISTOLS AS SEEN THROUGH THE EYES OF PUNK GURU MALCOLM McLAREN. IT WAS QUITE EXAGERATED OF COURSE, BUT IF YOU CAN LOOK THROUGH MALCOLMS ECCENTRIC DISPOSITION THIS IS ACTUALLY A VERY GOOD MOVIE, DONE IN THE MANNER OF "HELP" AND "MAGICAL MYSTERY TOUR"

THE STORY BEGINS W/ AN 18th CENTURY LYNCH MOB HANGING THE "FAB FOUR" AND BUR--NING THEM IN EFFIGY WHILE DANCING AROUND THE BONFIRE TO THE TUNE OF "GOD SAVE THE QUEEN" THIS THEN PROCEEDS INTO SCENE AFTER SCENE OF MALCOLM TEACHING US THE LOGISTICS OF CREATING A GENERATION GAP AND MAKING ALOT OF $$$ IN THE PROCESS.

WE ARE TREATED TO A COLLAGE OF HISTORY W/ GREAT FOOTAGE OF THE TAMES RIVER BOAT RIDE TRAVELING ALONGSIDE THE QUEENS SILVER JUBILEE PROCESSION, AND THEN A CORNY RECONSTRUCTION OF THE BBC INCIDENT WHERE A VIEWER KICKED IN HIS TUBE AFTER WITNESSING THE FOUL INUENDOS THE BOYS WERE PROVOKED INTO MAKING.

OFF TO AMERICA AND TEXAS W/ RELIGIOUS COWBOY FANATICS MARCHING OUTSIDE THE CONCERT HALL WHERE THE ANARCHIST FOREIGNERS WERE PREFORMING. AND A SHORT FI--NAL TRIP TO SAN FRANCISCO AND THE FAMED LAST CONCERT. "DO YOU GET THE FEEL--ING YOU'VE BEEN CHEATED ?" ASKS JOHNNY ROTTEN OF A QUITE RESPONSIVE WINTER--LAND CROWD.

AFTER THIS MOCK-CLIMAX WE FIND OURSELVES IN PARIS W/ SID PARADING AROUND THE STREETS, AND SINGING "MY WAY" AT THE OLYMPIA THEATRE, ONLY TO KILL SEVERAL MEMBERS OF THE AUDIENCE AS AN ENCORE.

MEANWHILE IN RIO STEVE AND PAUL CO-CONSPIRE W/ RONNIE BIGGS IN A PERFORMENCE OF "THE BIGGEST BLOW."
MIXED IN W/ ALL THIS, THERES A SUB-PLOT OF STEVE JONES AS A PRIVATE DICK ON MALCOLMS TRAIL. (WHY HE'S AFTER MACOLM ESCAPED ME, MAYBE TO FIND OUT "WHO KILLED BAMBI")
ALL IN ALL ...SOME VERY GOOD PERFORMANCES BY MALCOLM, STEVE, AND SID. JOHNNY ROTTON APPEARING ONLY IN THE CONCERT AND INTERVIEW SCENES, OBVIOUSLY NOT IN--TERESTED IN BEING PART OF THE SWINDLE. SOME PEOPLE MIGHT HAVE BEEN DISSAPOIN--TED AT SEVERAL VERSIONS OF THE SONGS. BUT AS A MOVIE "THE GREAT ROCK N ROLL SWINDLE" STANDS AS A BETTER THAN AVERAGE AND MOSTLY ENTERTAINING SATIRE ON THE SEX PISTOLS PHENOMENON.

APRIL FOOLS DAY - CLUB 88

THE LOVE BUTCHERS / THE ENEMY / The Knobs / The Frozen Vegetables

This will be the last review I write about the Love Butchers or any function that takes place at Club 88. We have been 86ed from 88 "for life" -BUT WHO CARES. The April fools were the Frozen Vegetables. They opened the show w/ thier vom--itous concept of Alice Cooper and Rock n Roll. Both disgusting. Lots of long hair and bellbottoms.(yuck) Really puterid. -Then, I guess the Knobs played next I can't say anything kind or crude about them, Did'nt see em, We went to the Trubador to see the Weirdos, Except they cancelled. While we were giving our brains an alcohol bath waiting for the LOVE BUTCHERS, The ENEMY was getting ready to go on. They tuned up while we drank, They seemed like they were a fun band. We hung out to see them cause they had such charisma. Anyways, The Enemy is fucking great! They've got good strong songs.(though my memory fails me about the titles) They played a GOOD set. I'd pay to see them. UH-OOH, Then finally the LOVE BUTCHERS came on. For some reason their set felt like a real cheat. I had gone to San Deigo to see them a couple of weeks back, (Come to think of it we were kicked out of San Deigo too) -But I thought they were great then. San Diego a victory, Club 88 a disaster. (Randys Rodeo vs Winterland) There is a happy ending anyway, The Love Butchers have broken up. And all the crazy glue in the world wo'nt put the peices together. There has been alot of reaction flying. I talked w/ Butch (X-Butchers guitarist) Who was offered 3 million $$$ by a fan to get the butchers together for a reunion, To no avail he laughed and said "THAT WOULD BE LIKE TRYING TO GET THE BEATLES BACK TOGETHER"

... Who Missed Out Again ?????

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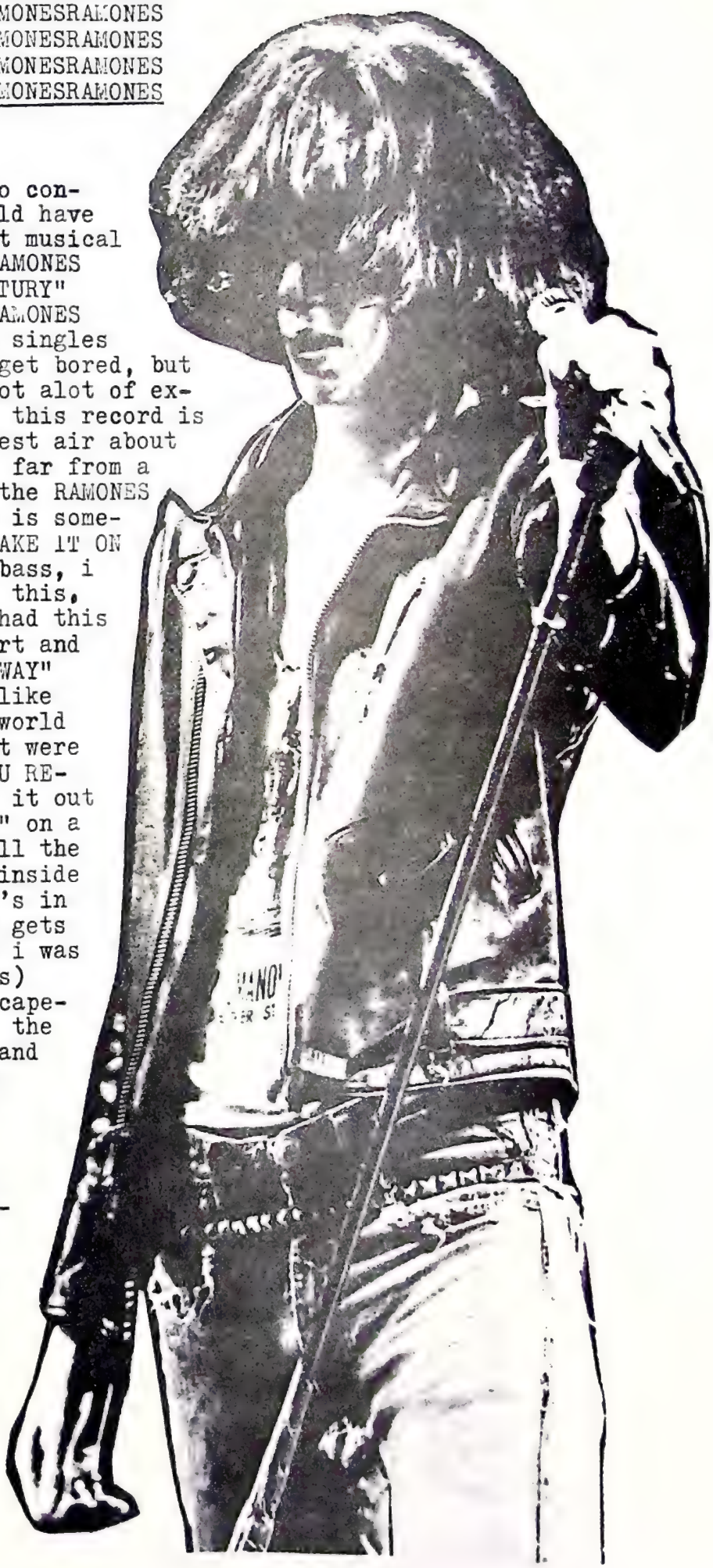
" END OF THE CENTURY "

just when all the rot churned so con--sistantly in my gut that i would have easily cut my throat at the next musical disaster i encountered, a new RAMONES album surfaces. "END OF THE CENTURY" it seems like i only play the RAMONES lately. usually i favor playing singles cause its almost impossible to get bored, but since the RAMONES" new one, i got alot of ex--citement flowing in my system. this record is fucking great. its got the coolest air about it. (phil spector produced, but far from a mass-production) the effect of the RAMONES wall of sound and phil spectors is some--thing eles. like on "I CAN'T MAKE IT ON TIME" something about DEE DEEs bass, i never heard it sound quite like this, but i wanna keep hearin' it. i had this dream, being at a RAMONES concert and i remember them doing "ALL THE WAY" for their encore, it was sorta like the end of the show/end of the world song, and everybody knew it, but were gonna get one LAST kick. "DO YOU RE--MEMBER ROCKnROLL RADIO" figure it out yourself. at last "CHINESE ROCK" on a legit recording. you can hear all the words cause it was'nt recorded inside of anyones leather jacket. JOEY's in complete control. JOHNNY RAMONE gets my vote for best guitarist (but i was kinda partcial to keith richards) although the RAMONES are quite cape--able of being the band, on all the stations, in all the magazines and plastered on everybodys bedroom wall, i can only sigh in relief that the RAMONES are still in front of the kids, instead of in back of the limos. they more than deserve it all, but possib--ly, there is an eye protecting them from the poisons of mass--consumpion. the RAMONES, super heeros, not celluloid. one of the more important albums to grasp a hold on. ITS ALL THERE DADDY-O, YOU CAN'T JUST LISTEN, YOU GOTTA HEAR IT.

GABBA GABBA YEA!



PUBLIC Image LTD

" METAL BOX " JAMES JAROSZ

PUBLIC IMAGE IS: JOHN LYDON , KEITH LEVENE
WOBBLE , JEANETTE LEE , DAVE CROWE

"METAL BOX" Contains just over 60 minutes of PUBLIC IMAGE. It costs about $20.00 But if you like their first album (PUBLIC IMAGE-FIRST EDITION) you will like it, because "METAL BOX" retains the style which they created in their first album. It captures an avante garde' style which I think all musicians would love to play but don't because we are afraid to lose acceptance to another band that will play the "babyfood" to gain a contented burp and a smile from the mentality of American "conesieurs" of music and should I say "collectors" that collect music like "matchbox" cars and compare them. ...WELL ENOUGH ON THE STATE OF AMERICAN RADIO. JOHN LYDON strains w/ restlessness in most of the songs, on "ALBATROSS" you can hear him struggle to sing off-key in a very repetive song, but, it takes a long time to understand the words. "SWAN LAKE" was previously released under a different name, which was "DEATH DISCO" (VS274A) "NO BIRDS" was also previously released on the same forty-five.(9VS274B) "POPTUNES" sounds like its title, like a pop-tune, but more like a "POP-TONE" one of the better tracks and well put together. "THE SUIT" is one where you get out what you put into the song. It has a kind of 50's beat w/ Lydon talking monotone. "BAD BABY" Is interesting. "SOCIALIST CHANT RADIO 4" has a real upbeat to complete the l.p it gets you into the fast beat, goes into a chant of hate, love, war, fear then mixes into orchestrated music in probley the best constructed song of the album. And a neat ending. I thought it was exellent.

TURNING REBELLION INTO MONEY

The CLASH Santa Monica Civic - Tuesday March 4th

I always felt a certain amount of mania for the Clash. -UNTIL NOW. right now I could'nt give a flying fuck what the Clash does, or where. On the way to the civic we heard "Train in Vain"(Stand by Me) on the radio, I was thin--king the shittiest things about the Clash. How fucked I thought the song was, All the crap I did'nt like about "London Calling" The stuff Joe Strum--mer said in New York Rocker. Noone said nothing. When we got to the civic there did'nt seem to be any great hurry, or much interest in getting inside to hold ground up front. I think the only interest in mind was the idea of laying out $8.50, I collected it in quarters and could'nt swallow the idea of handing every penny to some creep in the box office. Fuck 8 dollars and 50 cents, I could buy a bottle of gin, get smashed, and save $4.00 to go to the PISTOLS movie on thursday. All of us heavily affected by poverty de--cided to go w/ the cheepest seats in the house, out in the parking lot. We rationed our cash and got a case of RAMONES beer, (They'll never let you down) And watched the Clash through the concrete walls of the civic. It se--emed typical, and it sounded very mediocre. The crowd made lots a noise during "White Man in Hammersmith Palais" I prefered the noises in the park--ing lot, And I was glad for where I chose to view the whole fucking ordeal. The Clash got my money at the palladium, So what, I DON'T CARE. If they got your money tonight at the civic, I see you don't care eithier. SO BORED W/.

What's A Career

BLOOD MONEY, POWER death for an answer!

WOULD YOU BE MOVED TO PASSION BY VIDEO WALLPAPER?

Doomsday

LIFE ON A SILKEN THREAD

I WOULDN'T WRAP MY GARBAGE IN IT!

ARE THEY STALKING CORRUPTION FOR SHOW—OR SUBSTANCE?

the Plunge

IF YOU DARE!

Here today, gone an hour from now

Rock n' Murder

panic—

CITY IN FEAR READY-TO-USE

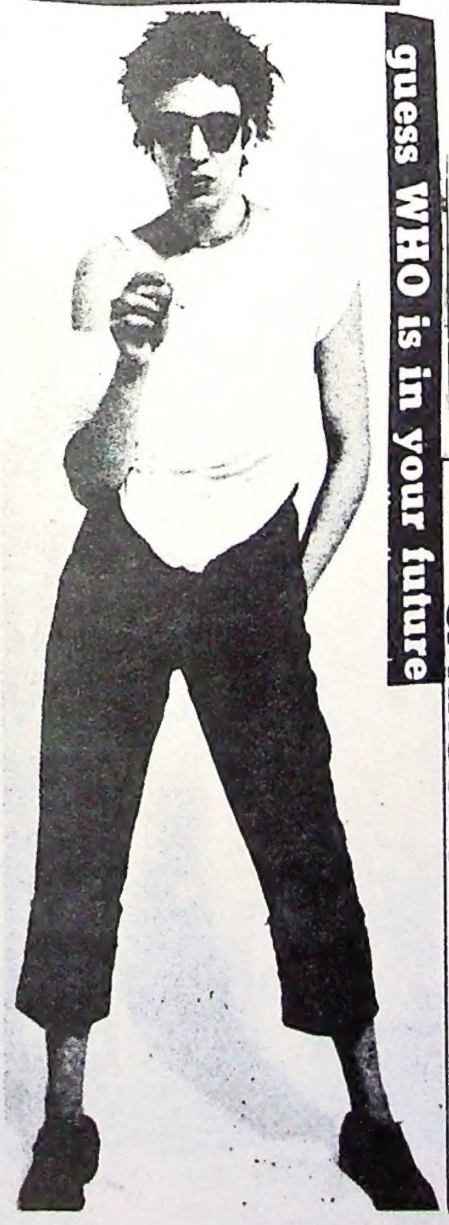
"WHEN WORLDS COLLIDE"

ASSASSINS ANONYMOUS

they take your blood,

You're Wasting Your Time

Slime and punishment



guess WHO is in your future

Being insulted is a pleasure

1·2·3·4

UNLEASHED FURY

"BORN TO BE ALIVE"

"LIVING IT UP"

SPYING ON SPIDERS.

PROBLEM?

ARE YOU A HEALTHY AMERICAN?

SEX PISTOLS IN SAN FRANCISCO - excerpts from KSAN Interview 1/14/78

JOHNNY: There's a very definite reason we haven't played the larger cities (New York, LA) in that all those places are such obvious sell-outs. Who plays down south (Georgia, Texas, Oklahoma) to those poor bastards? Everybody hates them. We went down there and found out they were all right, in fact they're probably more honest than they are up here. There's nothing wrong with cowboys.

SID: We figured, "Nobody goes down there, so we will." Rules are made to be broken, right? When there are no more rules or categorizations, when there are no more "niggers" or "whites," when there's just *people*, when there's no more "punks," when there's no more dirt -- *that* is when things are gonna be OK. We'll probably be dead in two years, me and him, but we're gonna try anyway, because somebody has to do it. I think the world will die before it happens, but if nobody else is gonna do it, WE are.

SID: A&M cancelled our contract because they put us in a limousine and we didn't like it, and me and him (Johnny) beat up -- you know, Paul, our drummer? -- we got in a fight. We'd each drunk a two-litre bottle of (unintelligible) and half a bottle of brandy, and whiskey and stuff, and we were a bit out of it, and we got in a fight in the car. We smashed each other's heads in, and Steve nearly broke my legs, he twisted my legs around --
JOHNNY: That wasn't the real reason they got rid of us --
SID: And then he punched --
JOHNNY: That's not the reason at all. We don't know the real reason, but I bet they're sorry now.
SID: We were rehearsing and Malcolm came up and said, "Your contract's been cancelled," and we laughed our heads off, because we don't care.
JOHNNY: ...The album was recorded before we signed on Warners. We do all our own recordings, and then we sell the tapes to the record company; that way they can't fleece us wicked. If anyone does the fleecing, it's us.
SID: -- Yesssss...We've got a new song about South Africa, about how the blacks are repressed so bad there, they are gonna rise up, and they are gonna KILL those people-
JOHNNY: Oh shut up, I'll be playin' the violin in a minute --
SID: We've got a song about God; it's a real attack, and it's played to the death march....

SID: I've had more fun on this tour than I've had on any other tour. I've shaped up and I feel good; I feel OK. I've had some fun.
JOHNNY: We have to leave now because our visas expire. We're being evicted from your wonderful free country, think about that....your President Carter. We have to get out after two weeks; this is a real liberated country, isn't it? Stars and stripes....
SID: Real free, every cowboy just lookin' for an excuse to blow you away, you know what I mean? I mean, like that's nowhere. Those people are nowhere, they're so big and tough, but --
JOHNNY: What are you going on about? ...We thought we had problems in England, but lookin' at you people, my god, you're all messed up! So lethargic, your government is usin' you, and you're just a lot of puppets.
SID: You're being manipulated.

SID: I love the RAMONES....
JOHNNY: I don't like rock music; I don't even know why I'm in it....It's the best way to destroy things. I hate all those imposters in rock & roll, those cheap arseholes who call themselves "poets" and take themselves serious; all they're doing is destroying music, but in a ridiculous way because they're taking it on a serious level. At least we're destroying it practically. I wanna just ruin everything.... I hate interviews. This is so tedious, for a young man like me. The music speaks for itself, and if you can't work out the message from that, then you really don't deserve to be told.

SID IN FRISCO

SCREAMERS